

Press Release

Rasmus Myrup

Salon des refusés

01 june – 08 sept. 2024



opening

friday 31 may 2024
at 6:30 p.m.

press preview

✓ friday 31 may 3:30 p.m.

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MINISTÈRE
DE LA CULTURE



RÉGION
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Ille & Vilaine
LE DÉPARTEMENT



Ville de
RENNES

la criée
centre d'art contemporain / rennes

opening
friday 31 may 2024
at 6:30 p.m.

curator
Sophie Kaplan

co-production
La Criée centre d'art contemporain,
Rennes and 1646 – Experimental Art
Space, The Hague (Netherlands)

press contact
Thibaut Aymonin
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press preview
friday 31 may at 3:30 p.m.

access
La Criée centre d'art contemporain
place Honoré Commeurec
Rennes
(wheelchair accessible)
underground : République / bus : La Criée

opening hours
Tuesday to Sunday, 01 p.m. to 07 p.m.
open on public holidays
(free admission)

Rasmus Myrup lives and works in Copenhagen, where he was born in 1991. His work is the synthesis of tales both large and small. Myrup examines the major concepts of human existence, such as evolution and history, through the narrower prism of emotion and personal experience. Through his sculptures, installations and drawings, he seeks to understand other eras, other species and other worlds – and thus everything, from Neanderthals to trees to folklore, opens up new perspectives on our understanding of death, sex and power. In 2023, he presented his first solo exhibition *Vertreibzeit* at the Kunstverein de Göttingen in Germany. His work has been shown in several group exhibitions at Tranen Space for Contemporary Art, Hellerup (2023), at the Kunsthal Copenhagen (2021 and 2020), and at the Jack Barrett gallery, New York (2020). In 2023, he participated in the Göteborg International Biennial for Contemporary Art, Göteborg (Sweden) and in 2024 he exhibited at 1646 – Experimental Art Space, The Hague (Netherlands) where he presented the first parts of the *Salon des Refusés*. He is represented by the Nicolai Wallner gallery in Copenhagen and the Jack Barrett gallery in New York.

This summer, La Criée presents Rasmus Myrup's *Salon des refusés*, the Danish artist's first solo show in a French venue. Some twenty characters, extravagant anthropomorphic sculptures, seated, lying down, standing, alone or in groups, occupy the space of the art center, transformed into a café/care center: a facetious and striking picture of an offbeat society.

Rasmus Myrup's characters are drawn from Danish folklore, South Scandinavian oral traditions and Norse mythology. He draws his inspiration from the many characters that appear in them, reinterpreting their stories with a vivid imagination. Among these characters are some of the principal figures of the magical sphere, such as Gefion – goddess of the land - or the Nisse – the original 'little Barbie' from Scandinavian legends, and others less known, but no less important. The artist combines past and present, anchoring them in our postmodern society and its questions: in particular, they examine normativity, established order and morality, and flaunt their singularity, sensuality and freedom of being.

To create his sculptures, Myrup gathers natural objects as well as manufactured ones, from the scraps of consumer society, which he then assembles with extravagant virtuosity.

A wonderful storyteller, Myrup brings life and depth to characters who are half-human, half-plant, complete beings, Queers and allies with shifting identities and multiple lives, from a time as prehistoric as it is post-human.

This separatist community, this «salon des refusés», draws the outlines of another possible society, made of odds and ends, branches and rhinestones, *likes* and lichen, singularities and resistance. A society that grows and flourishes, despite everything, on the ruins of forests and blazing suburbs.

Half of the sculptures were produced and presented at the Gothenburg Biennial in Sweden in autumn 2023, then at the 1646 art centre in The Hague, Netherlands, in early 2024. At La Criée, following two creative residencies, Myrup is adding a dozen new pieces made from materials gathered in Rennes and Brittany. While these new characters are firmly rooted in the Nordic imagination, Breton touches and crossovers appear here and there.

Against the current political climate, where cultural heritage and shared histories are becoming grounds for division and exclusion, Myrup's characters celebrate diversity and mixing. They are like Anna Tsing's mushrooms at the end of the world[✶]: a lesson in optimism in a world that is all too often despondent.

[✶] Anna Lowenhaupt Tsing, *Le Champignon de la fin du monde : sur la possibilité de vivre dans les ruines du capitalisme*, translated from English by Philippe Pignarre, preface by Isabelle Stengers, Paris, La Découverte/Les Empêcheurs de penser en rond, 2017, 415 p.